

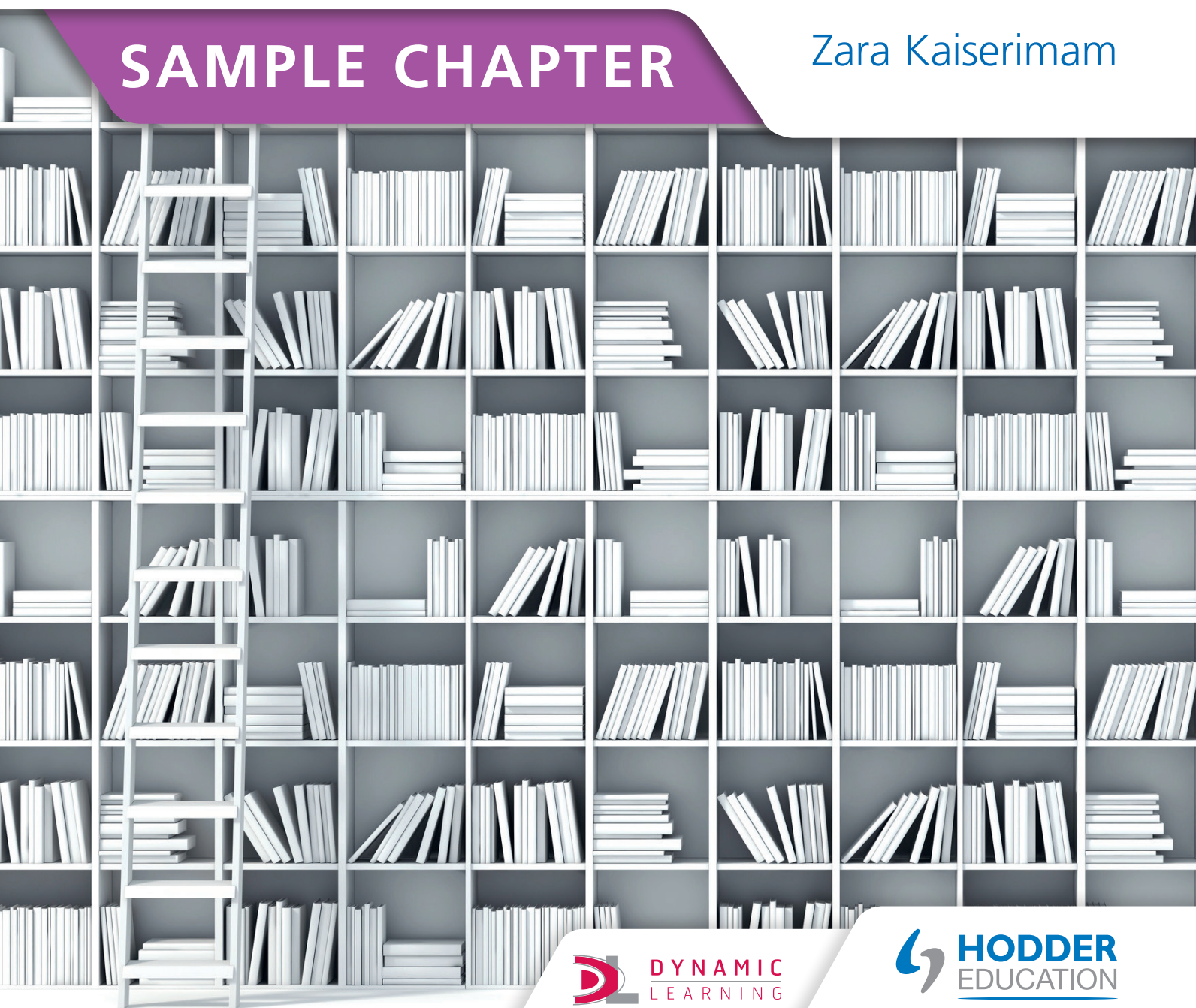
MYP *by Concept*

3

Language & Literature

SAMPLE CHAPTER

Zara Kaiserimam



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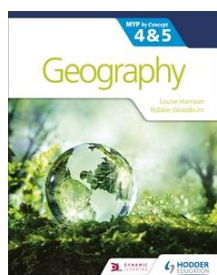
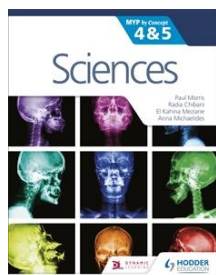
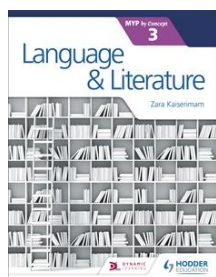
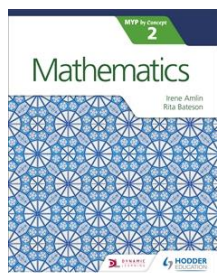
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How to use this book

Welcome to Hodder Education's *MYP by Concept* series! Each chapter is designed to lead you through an *inquiry* into the concepts of Language and Literature, and how they interact in real-life global contexts.

The *Statement of Inquiry* provides the framework for this inquiry, and the *Inquiry questions* then lead us through the exploration as they are developed through each chapter.

KEY WORDS

Key words are included to give you access to vocabulary for the topic. **Glossary terms** are highlighted and, where applicable, **search terms** are given to encourage independent learning and research skills.

As you explore, activities suggest ways to learn through *action*.

■ ATL

Activities are designed to develop your *Approaches to Learning* (ATL) skills.



Definitions are included for important terms and information boxes are included to give background information, more detail and explanation.

Each chapter is framed with a *Key concept* and a *Related concept* and is set in a *Global context*.

Connections Theme: Self-expression; Style Identities and Relationships

1 Does love make the world go round?

The **theme** of love has resonated with humans across the globe for centuries and for as long as we have loved, we have used poetic **style** as a means of **self-expression**, as a way to make **connections** and to better understand our **relationships** with others.



CONSIDER THESE QUESTIONS:

Factual: What is love? What are the conventions of love poetry?

Conceptual: Where do we get our ideas about romantic love? How do literature and film shape our ideas about love? What do we experience when we fall in love?

Debatable: Can love transcend cultural boundaries? Is love really blind? Does literature give us unrealistic expectations about love? Is there such a thing as true love?

Now **share and compare** your thoughts and ideas with your partner, or with the whole class.

IN THIS CHAPTER, WE WILL ...

- Find out what the conventions of love poetry are.
- Explore how literature, art and culture shape our ideas about love and relationships.
- Take action to read more love poetry.

These Approaches to Learning (ATL) skills will be useful ...

- Communication skills
- Critical-thinking skills
- Information literacy skills

We will reflect on this learner profile attribute ...

- Caring – We show empathy, compassion and respect for the needs and feelings of others.

Assessment opportunities in this chapter:

- Criterion A: Analysing
- Criterion B: Organizing
- Criterion C: Producing text
- Criterion D: Using language

KEY WORDS

love
attraction
desire
unrequited
unconditional

2 Language & Literature for the IB MYP 3: by Concept

◆ Assessment opportunities in this chapter:

Some activities are *formative* as they allow you to practise certain of the MYP Language and Literature *Assessment Objectives*. Other activities can be used by you or your teachers to assess your achievement against all parts of an *Assessment Objective*.



Key Approaches to Learning skills for MYP Language and Literature are highlighted whenever we encounter them.

Hint

In some of the Activities, we provide Hints to help you work on the assignment. This also introduces you to the new Hint feature in the e-assessment.

EXTENSION

Extension activities allow you to explore a topic further.



ACTIVITY: Let's do it ...

ATL
■ Communication skills: Make inferences and draw conclusions

Let's do it
Visit the link below to listen to Cole Porter's 1928 hit, *Let's do it, Let's fall in love*.
www.youtube.com/watch?v=7qf_QorYgDE

- 1 What are your impressions of the song? **Identify** the stylistic choices the writer has made to make the song so memorable.
- 2 **Identify** the sentence mood of 'Let's fall in love' and **comment** on the effect.
- 3 Why do you think the popularity of Porter's song has endured over time? **Discuss** with a partner.
- 4 How would you define a love song? What is the purpose of a love song? Do you listen to love songs? If so, why? **Discuss** these questions in groups or as a whole class.
- 5 Use the Internet to find out which songs are currently in the top ten of the music charts. How many of them would you consider to be love songs? What does this reveal about our attitudes towards love and relationships?

◆ **Assessment opportunities**
◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

■ Cole Porter in the 1920s.

1 Does love make the world go round?

3

Take action

- While the book provides many opportunities for action and plenty of content to enrich the conceptual relationships, you must be an active part of this process. Guidance is given to help you with your research, including how to carry out research, how to form your own research questions, and how to link and develop your study of Language and Literature to the global issues in our twenty-first-century world.

● We will reflect on this learner profile attribute ...

- Each chapter has an *IB learner profile* attribute as its theme, and you are encouraged to reflect on these too.

We have incorporated Visible Thinking – ideas, framework, protocol and thinking routines – from Project Zero at the Harvard Graduate School of Education into many of our activities.

You are prompted to consider your conceptual understanding in a variety of activities throughout each chapter.

Finally, at the end of the chapter you are asked to reflect on what you have learnt with our *Reflection table*, maybe to think of new questions brought to light by your learning.

Use this table to reflect on your own learning in this chapter.

Questions we asked	Answers we found	Any further questions now?			
Factual:					
Conceptual:					
Debatable:					
Approaches to learning you used in this chapter:	Description – what new skills did you learn?	How well did you master the skills?			
		Novice	Learner	Practitioner	Expert
Collaboration skills					
Communication skills					
Creative-thinking skills					
Information literacy skills					
Media literacy skills					
Reflection skills					
Learner profile attribute(s)	Reflect on the importance of being knowledgeable for your learning in this chapter.				
Knowledgeable					

Links to:

Like any other subject, Language and Literature is just one part of our bigger picture of the world. Links to other subjects are discussed.

1

Does love make the world go round?

- The **theme** of love has resonated with humans across the globe for centuries and for as long as we have loved, we have used poetic **style** as a means of **self-expression**, as a way to make **connections** and to better understand our **relationships** with others.



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◆ Assessment opportunities in this chapter:

- ◆ **Criterion A:** Analysing
- ◆ **Criterion B:** Organizing
- ◆ **Criterion C:** Producing text
- ◆ **Criterion D:** Using language

KEY WORDS

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ACTIVITY: Let's do it ...



■ Cole Porter in the 1920s.

■ ATL

- Communication skills: Make inferences and draw conclusions

Let's do it

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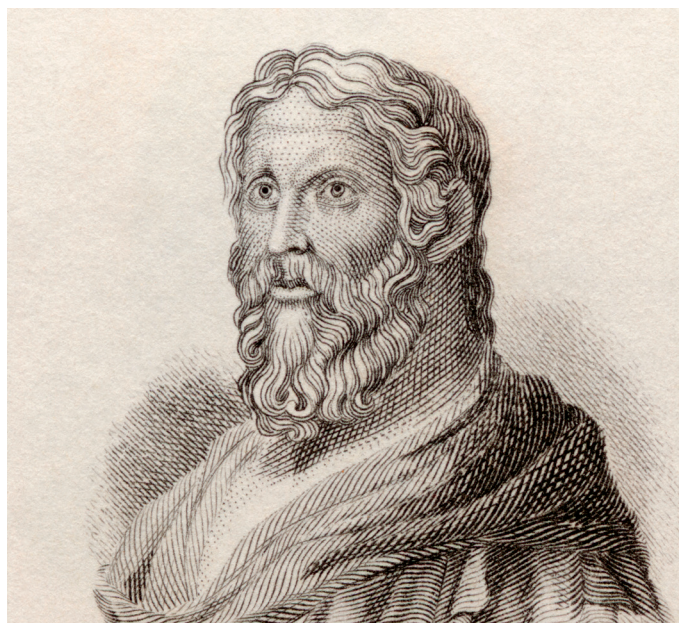
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◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

What is love?



In Plato's fourth-century text *The Symposium*, the comic playwright Aristophanes delivers a speech on the origin of romantic love. According to Aristophanes, each human being originally consisted of a 'rounded whole', a kind of double monster. These beings went about the Earth causing havoc, and were consequently split into two by the angered Zeus, each individual part doomed to wander the Earth seeking the other to complete them. This quaint story is probably where we get our notion of having an 'other half' or a 'soul mate' and perhaps tries to somewhat account for the sometimes surprising choices we make when we fall in love.

But what does it actually mean to fall in love? The word 'love' (or at least an early version of it) entered the English language between the fifth and the eleventh century and was used to describe feelings of desire, affection or friendliness. But our conceptual understanding and experience of love goes back much further than this.

ACTIVITY: Love Is...

■ ATL

- Communication skills: Read critically and for comprehension

[insert image 01_04]

TO FOLLOW

- *Love is ... living for each other.* In 1975, when her husband was diagnosed with terminal cancer, Casali commissioned Bill Asprey, a British cartoonist, to continue making the comics under her pen name.

Originally created by Kim Casali as a way of expressing her feelings for her husband, the *Love Is...* series is one of the longest running comic strips in history.

Read the article opposite and discuss the following:

- 1 What are your thoughts on how the comic strip came into being?
- 2 According to the article, why has the series divided audiences? What is your opinion on this?
- 3 Use the Internet to explore more examples of Casali's work. Type **Kim Casali love** into the search bar.
- 4 What do you think love is? Create a mind map of your ideas about love and synthesize them into your very own Casali-inspired comic strip!

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing, Criterion C: Producing text and Criterion D: Using language.

Most of us would agree that love is an incredibly powerful human emotion; we can experience love for our family, our friends and even our pets. But the type of love we are mainly, but not solely, concerned with in this chapter is romantic love – the love we experience when we find ourselves deeply connected to another person.

Love Is... back

The story goes something like this: it's 1967, and Kim Grove, a New Zealand-born waitress living in California, begins a relationship with a dashing Italian, Roberto Casali. According to one account, she was too shy to express her feelings directly and left him little love cartoons; in another, she sent him the cartoons in letters. Either way, those cartoons began to stack up – an image of a cartoony version of Kim or Roberto or the two together with the words 'Love is...' followed by another thought or idea or moment.

In 1971, Roberto got the message and married Kim; in 1974, he thought her cartoons might resonate with others. He brought them to the *Los Angeles Times Syndicate*, which snapped them up. Kim Casali continued to create her 'Love is...' cartoons, which were printed here at the paper, syndicated nationally and appeared in more than 60 countries.

The cartoons, of two usually naked figures (sometimes they wear overalls) were omnipresent in the '70s. 'Love is... when he only wants to dance with you,' 'Love is... wearing something that turns his head,' and 'Love is... when you call a truce' are some of those that have made it into the new anthology 'Love is... all around' from Abrams, all of which feature the cute cartoon couple. Depending on your point of view, they're adorable or sickly sweet, too much or entirely true. 'Love is... weatherproof,' 'Love is... finding a rainbow in every shower,' 'Love is... more precious when you're far away.'

Having differences of opinion on the 'Love is...' cartoons has an actual legacy. In 1974, *The Times* ran a story titled, 'Love is... Stirring up a Hornet's Nest.' Reader Edith Zaslow had written in, finding one of the cartoons sexist and offensive to women – including one which read, 'Love is... cleaning the coffee table after him several times a day.' We asked other readers to tell us what they thought, and most of the responses were along the lines of, 'It really does put down women,' and 'I've always thought the cartoon one of the most insipid I've ever read.' A few, however, stood up for Casali, writing, 'The cartoons have always seemed to me to be a wonderful representation of what true love and marriage is all about.'

Roberto Casali died of cancer in 1976; Kim Casali died in 1997. They had three sons; the eldest, Stefano, brought this book to publication. The youngest son, Milo, was born 17 months after his father's death – Roberto, knowing he was ill, had banked his sperm for artificial insemination. That might be hard to explain in a cartoon, but it seems like it surely is love.

Carolyn Kellogg

What are the conventions of love poetry?

WHY SHOULD WE READ LOVE POETRY?



The theme of love has always been the subject of some of the world's best loved poetry. Over the centuries, writers have created poetry for many reasons: to woo or seduce a lover, to celebrate the best qualities of our (often idealized) beloved or to share our experiences of love with the world.

As readers, we can use poetry to explore and better understand our own experiences of being in love, whether that be sweet or sad. As readers we often recycle these poems for our own ends; love poems are



Did you know ...

... that the oldest surviving love poem is over 4000 years old? About the size of a mobile phone, the ancient Sumerian tablet was unearthed by archaeologists in the late nineteenth century in Nippur (modern-day Iraq) and can be found on display at the Istanbul Museum of the Ancient Orient.

The **ballad** is thought to have been recited as part of a sacred ritual performed yearly and is narrated by a priestess who professes her love for a king; she begins her address with the words 'Bridegroom, dear to my heart, Goodly is your beauty, honeysweet'.



■ A Sumerian love letter, Istanbul Museum of the Ancient Orient.

often recited at weddings, on anniversaries or can act as messengers of love when we struggle to articulate our feelings in words of our own.

Through reading love poems we can make connections between how we feel when we are in love and how others before us have felt; in the writing, and indeed the romantic relationships of others, we can identify experiences common to our own. In addition to this, love poetry from a particular historical period or geographical location can provide us with an appreciation of ideas surrounding love and relationships in less familiar contexts.

Regardless of the purpose a text may serve, there are some aspects of style which recur frequently in poetry of this kind. In this section we will look at some examples of love poetry and explore the conventions of this **genre**.

ACTIVITY: The conventions of love

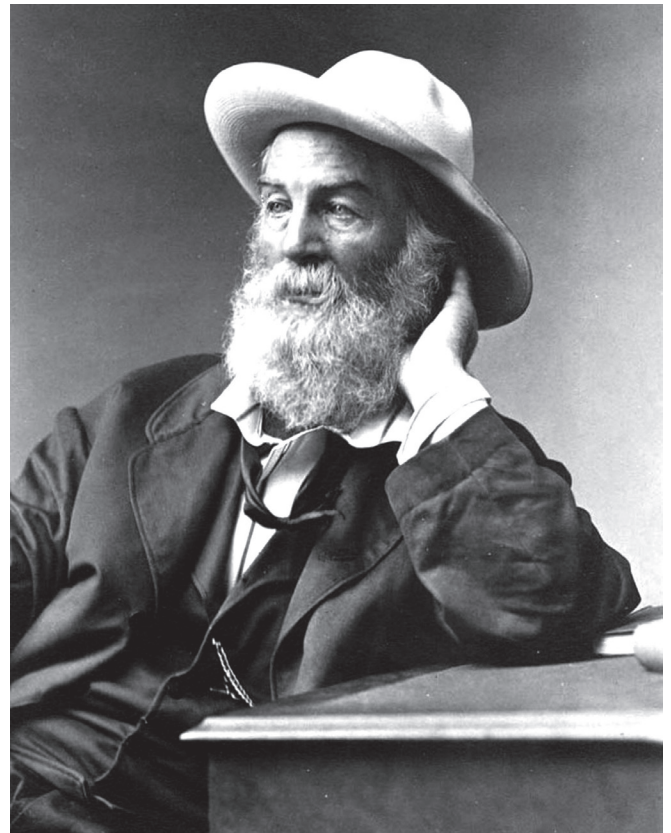
■ ATL

- Communication skills: Read critically and for comprehension; organize and depict information logically
- Critical-thinking skills: Draw reasonable conclusions and generalizations

For each poem that follows, **identify** the purpose of the poem and **summarize** the message the writer is trying to convey.

Complete the tasks in the blue boxes and then **compare and contrast** the poems. Which conventions recur in all or most of the poems? **Discuss** in pairs. You might want to record these conventions in a table, list or mind map which you can use for reference later on.

Synthesize what you have learnt and write a paragraph **outlining** what you think a love poem is and what it should consist of.



Make some connections between the form (in particular the length) of the poem and the title.

A Glimpse

A glimpse through an interstice caught,
Of a crowd of workmen and drivers in a bar-room around the stove
late of a winter night, and I unremark'd seated in a corner,
Of a youth who loves me and whom I love, silently approaching and
seating himself near, that he may hold me by the hand,
A long while amid the noises of coming and going, of drinking and
oath and smutty jest,
There we two, content, happy in being together, speaking little,
perhaps not a word.

Interpret what Whitman is suggesting about his relationship. Why don't they need to speak?

Walt Whitman

What can you infer about the gender of the speaker's lover? This poem was written in 1900. **Use** the Internet to find out about attitudes towards homosexuality in the US (where Whitman was from) at the time. Consider how a contemporary audience might have reacted to the poem. How have attitudes towards sexuality changed over time? **Discuss** with a partner.

Describe the tone of the poem. How does it compare to the tone of some of the other poems?



What does this archaic second person pronoun suggest about the audience of this poem? Look at the other poems. Do you notice any similarities?

Identify the literary device Burns uses here. **Comment** on the **imagery** of this line.

A Red, Red Rose

O my Luv is like a red, red rose
That's newly sprung in June;
O my Luv is like the melody
That's sweetly played in tune.

So fair art thou, my bonnie lass,
So deep in luv am I;
And I will luv thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will love thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luv!
And fare thee weel awhile!
And I will come again, my luv,
Though it were ten thousand mile.

Robert Burns

Interpret what Burns is suggesting about time and love.

Can you make any connections with Aristophanes' story from earlier in this chapter?

To My Dear and Loving Husband

If ever two were one, then surely we.
If ever man were loved by wife, then thee.
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole mines of gold,
Or all the riches that the East doth hold.
My love is such that rivers cannot quench,
Nor ought but love from thee give recompense.
Thy love is such I can no way repay;
The heavens reward thee manifold, I pray.
Then while we live, in love let's so persever,
That when we live no more, we may live ever.

Anne Bradstreet

Identify examples of **hyperbole** in the poem. **Comment** on the effect.

Analyse the imagery used by Bradstreet and compare it to the other poems.



■ Anne Bradstreet.



■ P.B. Shelley.

Love's Philosophy

The fountains mingle with the river
And the rivers with the ocean,
The winds of heaven mix for ever
With a sweet emotion;
Nothing in the world is single;
All things by a law divine
In one spirit meet and mingle.

• Why not I with thine?—

See the mountains kiss high heaven
And the waves clasp one another;
No sister-flower would be forgiven
If it disdained its brother;
And the sunlight clasps the earth
And the moonbeams kiss the sea:
What is all this sweet work worth

• If thou kiss not me?

P.B. Shelley

Interpret what, according to Shelley, is 'love's philosophy'. What does the nature imagery suggest about relationships?

Identify the sentence mood of these lines. What do these lines reveal about the purpose of the poem?

Analyse the use of **personification** in the poem. What effect does Shelley hope to have on his intended audience?

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing, Criterion B: Organizing and Criterion D: Using language.

ACTIVITY: How do I love thee?

■ ATL

■ Communication skills: Read critically and for comprehension

Read the poem and answer the questions surrounding it.

Identify the stylistic choice. What is the effect?

Barrett-Browning uses a list here separated by conjunctions (and); **analyse** the effect this creates. Can you find any other examples of listing in the poem?

Identify the sentence mood. What does it suggest about the tone of the poem?

Sonnet 43

How do I love thee? Let me count the ways!
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and Ideal Grace.

I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for Right.
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost Saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

Elizabeth Barrett-Browning

How many times does she repeat these words? What does it suggest about how she feels about her love? What can you **interpret** about the nature of love from this repetition?

What does she compare love to? What does this suggest about her feelings about love?

What does her love for Robert Browning allow her to do?

SONNETS

You may remember **sonnets** from *Language and Literature for the MYP 1*, but in case you need a reminder, a sonnet is a 14 line poem with a very specific rhyme scheme and structure. Over the centuries the sonnet has often been the poetic form of choice for love poetry, so in this section we are going to take a closer look at a well known example written in English: *Sonnet 43* by Elizabeth Barrett-Browning.

Sonnet 43 is taken from a collection of poems entitled *Sonnets from the Portuguese*. It was written in secret and dedicated to Elizabeth Barrett-Browning's husband, Robert Browning. The collection was published in 1850 and is considered to be some of her best work.

The story of the relationship between Robert and Elizabeth is almost as popular as their poems! In the poem she refers to her 'old griefs'. What obstacles do you think she and Robert might have faced during their courtship? Use the Internet to find out about her relationship with Robert Browning.

In 1933, Virginia Woolf wrote *Flush*, an imaginative **biography** of Elizabeth Barrett-Browning's eponymous cocker spaniel. In the extract below, we see the blossoming romance between Elizabeth and Robert from the **perspective** of Flush the dog.

Before you read, in pairs **discuss** the following:

- Is romantic love an exclusively human experience? Think back to the lyrics of Cole Porter's song from earlier in this chapter.
- How do animals perceive or experience love?

Now, explore the text and complete the tasks:

How does Flush know his mistress's feelings are changing? What can we interpret about language and love?

Identify and **analyse** the language and literary devices used here.

Sleep became impossible while that man was there. Flush lay with his eyes wide open, listening. Though he could make

- *no sense of the little words that hurtled over his head from two-thirty to four-thirty sometimes three times a week, he could detect with terrible accuracy that the tone of the words*
- *was changing. Miss Barrett's voice had been forced and unnaturally lively at first. Now it had gained a warmth and*
- *an ease that he had never heard in it before. And every time the man came, some new sound came into their voices—now they made a grotesque chattering; now they skimmed over him like birds flying widely; now they cooed and clucked, as if*
- *they were two birds settled in a nest; and then Miss Barrett's voice, rising again, went soaring and circling in the air; and then Mr. Browning's voice barked out its sharp, harsh clapper of laughter; and then there was only a murmur, a quiet humming sound as the two voices joined together. But as the summer turned to autumn Flush noted, with horrid apprehension, another note. There was a new urgency, a new pressure and energy in the man's voice, at which Miss Barrett, Flush felt, took fright. Her voice fluttered; hesitated; seemed to falter and fade and plead and gasp, as if she were begging for a rest, for a pause, as if she were afraid. Then, the man was silent.*

What semantic field/s can you find in the text? List the words and **comment** on the effect.

Evaluate how effectively Woolf simulates the dog's perspective in this extract.

From Flush: A Biography, Virginia Woolf, 1933.

Now, **compare and contrast** *Sonnet 43* and the extract from *Flush* and consider how the two writers present and explore the theme of love. You should write at least two to three comparative PEA paragraphs.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing, Criterion B: Organizing and Criterion D: Using language.



Can love transcend cultural boundaries?

IS LOVE THE UNIVERSAL LANGUAGE?

According to Rumi, the thirteenth-century Persian poet and mystic, *'love will find its way through all languages on its own'*. But is this true? Does love transcend cultural and linguistic boundaries? Is there something universal in our experience of love?

Whatever the answers to these questions, one thing is certain: love poetry can be found across the globe; it exists in every language, in every culture.

Through reading love poetry from other parts of the world, we can explore the connections that exist between ourselves and others and learn about different perspectives on love and relationships.



ACTIVITY: Love makes the world go round

■ ATL

- Communication skills: Read critically and for comprehension
- Information literacy skills: Access information to be informed and inform others

Let's look at some examples of love poetry from around the world. Take some time to read or recite the four poems on pages 14–15.

- 1 **Compare and contrast the poems. Identify the similarities and differences. Can you find any recurring images? Stylistic choices? Language?**
- 2 **Justify** why the poems are examples of love poetry by making reference to the texts.
- 3 **Evaluate** which of the four you like best and **justify** your choice by making reference to specific examples from the poem.
- 4 **Use** the Internet to find other poets and love poems from around the world. See if as a class you can cover as much of the globe as possible and use what you find to create a wall display. Assign each person a continent or country and complete the following:
 - a Find a poem (in translation) from the place you have been assigned.
 - b Read and annotate the poem; you can use the Internet to help you if you get stuck.
 - c Present your poem to the class and **justify** why it falls into the genre of love poetry.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing and Criterion B: Organizing.

EXTENSION

Ghazals

Ghazal isn't just the title of Mimi Khalvati's poem; it is also the word used to describe the style of the poem.

Use the Internet to carry out some research about what a ghazal is. Find out about:

- where it originates
- the purpose it usually serves
- the structure, form and rhyme scheme
- some famous examples.

Perhaps you can have a go at writing a ghazal of your own!

Love Song (for Anna)

Bear with me my love
in the hour of my silence;
the air is crisscrossed
by loud omens and songbirds
fearing reprisals of middle day
have hidden away their notes
wrapped up in leaves
of cocoyam What song shall I
sing to you my love when
a choir of squatting toads
turns the stomach of the day with
goitrous adoration of an infested
swamp and purple-headed
vultures at home stand
sentry on the rooftop?

I will sing only in waiting
silence your power to bear
my dream for me in your quiet
eyes and wrap the dust of our blistered
feet in golden anklets ready
for the return someday of our
banished dance.

Chinua Achebe

I Do Not Love You Except Because I Love You

I do not love you except because I love you;
I go from loving to not loving you,
From waiting to not waiting for you
My heart moves from cold to fire.

I love you only because it's you the one I love;
I hate you deeply, and hating you
Bend to you, and the measure of my changing love for you
Is that I do not see you but love you blindly.

Maybe January light will consume
My heart with its cruel
Ray, stealing my key to true calm.

In this part of the story I am the one who
Dies, the only one, and I will die of love because I love you,
Because I love you, Love, in fire and blood.

Pablo Neruda

CHILE

Pacific Ocean

Atlantic Ocean



Ghazal

If I am the grass and you the breeze, blow through me.
If I am the rose and you the bird, then woo me.

If you are the rhyme and I the refrain, don't hang
on my lips, come and I'll come too when you cue me.

If yours is the iron fist in the velvet glove
when the arrow flies, the heart is pierced, tattoo me.

If mine is the venomous tongue, the serpent's tail,
charmer, use your charm, weave a spell and subdue me.

If I am the laurel that wreathes your brow, you are
the arms around my bark, arms that never knew me.

Oh would that I were bark! So old and still in leaf.
And you, dropping in my shade, dew to bedew me!

What shape should I take to marry your own, have you –
hawk to my shadow, moth to my flame – pursue me?

If I rise in the east as you die in the west,
die for my sake, my love, every night renew me.

If, when it ends, we are just good friends, be my Friend,
muse, brother and guide, Shamsuddin to my Rumi.

Be heaven and earth to me and I'll be twice the me
I am, if only half the world you are to me.

Mimi Khalvati

The soft fragrance of my Jasmine

The soft fragrance of my jasmine
Floats on the breeze
Plays with the hand of the wind,
Is setting off in search of you.

The soft fragrance of my jasmine
Has curled around my wrists,
My arms, my throat.
It has woven chains about me.

It lurks in the fogging night,
Seeps through the darkening cold.
Rustling through the leafy thicket,
It's setting off in search of you.

Fahmida Riaz

Is love really blind?

WHAT DO WE EXPERIENCE WHEN WE FALL IN LOVE?

'I feel it in my fingers, I feel it in my toes' goes The Troggs' 1967 song, *Love Is All Around*; but what exactly happens to us when we fall in love? Is it a matter of the mind or the body? The heart or the brain? Do we all experience love in the same way?

Love, as we have seen through reading some of the poems in this chapter, is a complicated affair. Although we may have some shared ideas about what it means to be in love (we'll look at *where* we get these ideas from later on), our individual experiences will be different. This diversity of experience is reflected in the vast body of poetry written on the theme of love; whether it is the giddy delight of an early courtship, or the utter despair which marks the end of a relationship or the loss of a loved one, there's a poem out there for everyone.

In this section we will look at examples of poetry which explore the sadness that can come with love as well as some that challenge traditional beliefs and ideas about love.

▼ Links to: Science – Biology

What's dopamine got to do with it?

Have you ever heard people talk about attraction in terms of chemistry? You may have come across expressions such as 'having the right chemistry'. Well, it turns out there might be more to this **metaphor** than we think!

Visit the link below to find out what happens to our brains when we fall in love:

www.theguardian.com/lifeandstyle/video/2017/feb/14/what-happens-in-your-brain-when-you-fall-in-love-video



- In art and literature, Cupid, the god of love, is often depicted blindfolded.



Parallelism

Parallelism is a stylistic device used in poetry and prose where certain grammatical constructions, sounds, meanings or rhythms are repeated to create effect.

Take the following example from a poem by William Blake.

Can you spot any examples of parallelism in the text?

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

What parts of the line are repeated?
What changes? Why does Blake include parallelism here? What is the effect?

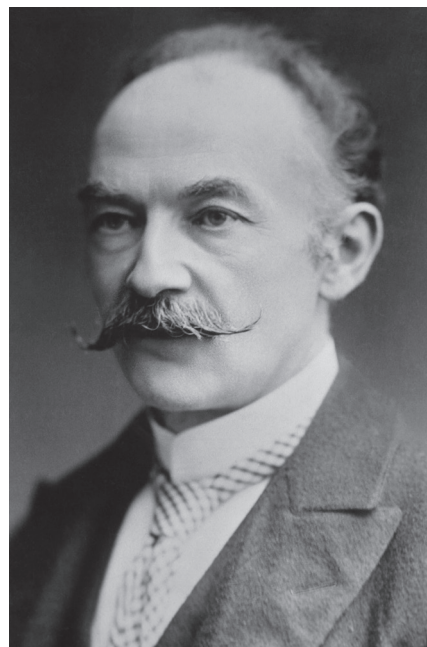
ACTIVITY: Love and loss

■ ATL

■ Communication skills: Read critically and for comprehension

Read the poem below by English novelist and poet Thomas Hardy and complete the tasks.

- 1 **Identify** examples of parallelism in the text. What is the effect? How can you link it to the title of the poem?
- 2 In pairs, **discuss** what you think are the major themes of the poem. Find evidence from the text to **justify** your ideas.
- 3 Who is the poem addressed to? Use the Internet to find out more about Hardy's relationships with women.
- 4 **Analyse** Hardy's use of sentence moods in the poem.
- 5 **Explain** how Hardy uses sound in the poem. Use the ATL cog on page 18 to help you.
- 6 What do you notice about the structure and rhythm of the last stanza? What is the significance of this?
- 7 **Identify and analyse** the use of verbs in the last stanza. What does the tense of these verbs suggest about time?



The Voice

Woman much missed, how you call to me, call to me,
Saying that now you are not as you were
When you had changed from the one who was all to me,
But as at first, when our day was fair.

Can it be you that I hear? Let me view you, then,
Standing as when I drew near to the town
Where you would wait for me: yes, as I knew you then,
Even to the original air-blue gown!

Or is it only the breeze, in its listlessness
Travelling across the wet mead to me here,
You being ever dissolved to wan wistlessness,
Heard no more again far or near?

Thus I; faltering forward,
Leaves around me falling,
Wind oozing thin through the thorn from norward,
And the woman calling.

Thomas Hardy

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

ACTIVITY: *My Picture Left in Scotland*

■ ATL

- Communication skills: Read critically and for comprehension

To begin, in pairs **discuss** the following:

- 1 What does the idiomatic expression 'love is blind' mean?
- 2 Do you believe it is true? **Explain** why.

Now read the poem opposite by English writer Ben Jonson (1572–1637) and answer the questions.



Sound in poetry

One of the most effective ways of bringing your writing to life or transporting your reader into the world of your poem is by introducing sounds! Writers create sounds through the use of stylistic devices; you are already familiar with **onomatopoeia** and **alliteration**, so let's look at some others.

Assonance is the repetition of vowel *sounds*.
For example:

'And so all the **night**-tide, I **lie** down by
the **side**

Of my darling-my darling-my **life** and
my **bride**'

Much like alliteration, assonance can affect the rhythm, tone and mood of a text.

Look again at the final stanza of *The Voice*. Which vowel sounds are being repeated in this stanza? What is the effect of this?

In *The Voice*, Hardy also uses **sibilance**, a type of alliteration used to create sibilant or hissing sounds through the repetition of soft consonants.
For example:

'And the **silken**, **sad**, **uncertain** rustling of
each **purple** curtain'

In this example the sibilance is used to simulate the sound of the curtains moving in the wind, which creates a sense of unease in the poem.

Look again at the third stanza of *The Voice* and **identify** examples of sibilance used by Hardy. What purpose does the sibilance serve in the poem?

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

Look at the line 'love is rather deafe, than blind'. What literary device is this?

Why does the poet now think that 'Love is rather deafe, than blind'?

This word has more than one meaning. In this context it means:

- a** to ignore or treat as though of little importance
- b** small or thin
- c** to physically hurt.

My Picture Left in Scotland

*I now thinke, Love is rather deafe, than blind,
For else it could not be,
That she,
Whom I adore so much, should so slight me,
And cast my love behind:
I'm sure my language to her, was as sweet,
And every close did meet
In sentence, of as subtile feet
As hath the youngest Hee,
That sits in shadow of Apollo's tree.*

*Oh, but my conscious feares,
That flie my thoughts betweene,
Tell me that she hath seene
My hundreds of gray hairees,
Told seven and fortie yeares,
Read so much waste, as she cannot imbrace
My mountaine belly and my rockie face,
And all these through her eyes, have stopt her eares.*

Ben Jonson

What did his lover like about him? What has caused the change in her attitude? How does the poem link to the title?

What do you learn about the poet's appearance? How old is he? What can you infer then about the age of the woman he loves? Rewrite this description of the poet in prose. To prepare, you may want to note down the descriptions in the poem.

This is an allusion to the story of Apollo and Daphne. According to the story, the god Apollo becomes infatuated with Daphne, a mountain nymph, who doesn't feel the same about him. Apollo nonetheless persists in pursuit of poor Daphne, until at last she cries out to her father, the river god Peneus, who transforms her into a laurel tree. For Jonson, Apollo's tree becomes a symbol of unrequited love.



So far in this chapter we have developed an understanding of the conventions of love poetry through exploring several examples, past and present, and from across the globe. We have also looked at what we experience when we fall in love and how the diversity of this experience has been captured in literature.

How do literature and film shape our ideas about love?

WHERE DO WE GET OUR IDEAS ABOUT ROMANTIC LOVE?

Romeo and Juliet, Cathy and Heathcliff, Edward and Bella – what do these famous pairs have in common? They're all characters from some of the most popular literary love stories known to us! The theme of love is one that has captured the imagination of readers and writers ever since we started putting pen to paper and it is impossible to deny the impact literature, and indeed film, has had on shaping our ideas about love and relationships.

For many of us, our initiation into the world of romantic love comes from the fairytales we are told as children; the ideas we form are then reinforced by what we see on television, in the media, through the stories that we read and the films that we watch.



■ Edward and Bella, from the *Twilight Saga*.



■ *'Did my heart love till now? Forswear it, sight, / For I ne'er saw true beauty till this night';* Shakespeare's *Romeo and Juliet* is one of the best known love stories of all time. (Painting by Ford Madox Brown).

But is the depiction of love and romance in film and literature an honest representation of love in the real world? Does what we see on screen or read in books set unrealistic, and perhaps unhealthy, expectations of how we should behave in relationships?



Collocations

Unconditional, undying, unrequited, eternal, true, everlasting; what do all of these adjectives have in common? They've all been used to describe the concept of love! We can consider some of these pairings to be **collocations**.

The term collocation refers to two or more words which are frequently placed together, for example, the adjective 'unconditional' and the **abstract noun** 'love' are often placed together.

Can you think of any other words related to love or relationships which frequently appear together?

ACTIVITY: *Twilight*

■ ATL

- Communication skills: Make inferences and draw conclusions
- Critical-thinking skills: Evaluate evidence and arguments

Visit the link below to watch the clip from *Twilight* (2008), the film adaptation of Stephenie Meyer's bestselling novel of the same name.

Complete the tasks that follow.

www.youtube.com/watch?v=FY2kKLvUL2c

- 1 'Bella is confused throughout most of the scene.' **Justify** this statement by making one comment about Bella's use of:
 - paralinguistic features (body language or facial expression)
 - prosodics (stress, intonation and volume)
 - language (what she says).
- 2 Look at the following quote from the film: '*I don't have the strength to stay away from you any more.*' What can we, the audience, **interpret** this quotation suggests about love?
- 3 The novel on which the film is based is part of the *Twilight* series, a four-book collection which has sold over 100 million copies globally in over 50 countries and has been translated into 37 different languages. The film series has been as popular and has grossed over \$3.3 billion to date. In pairs, **critique** what you have seen of the film so far and comment on why you think the saga has been such a success.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

ACTIVITY: 'Let lips do what hands do'

■ ATL

- Communication skills: Read critically and for comprehension; make inferences and draw conclusions
- Critical-thinking skills: Evaluate evidence and arguments

In J.M. Barrie's 1911 novel *Peter Pan; or the Boy Who Wouldn't Grow Up*, the eponymous protagonist is rather puzzled by Wendy Darling's offer of a kiss; at a loss as to what to do, he holds out his hand expectantly. 'Surely you know what a kiss is?' Wendy asks 'aghast'. What troubles Wendy is not his ignorance about what a kiss *is*,

but rather an absence in Peter's life of what a kiss *symbolizes*: love.

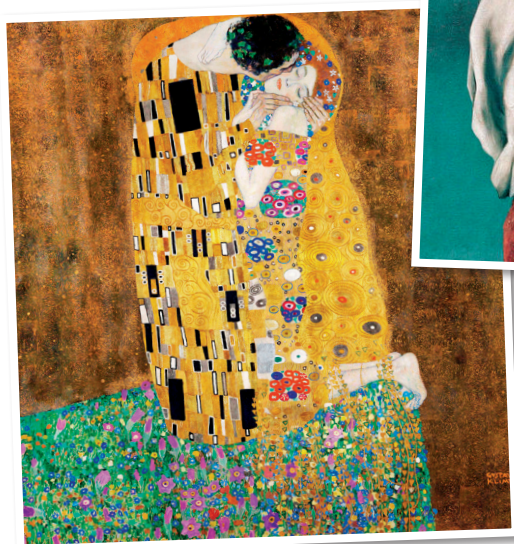
This simple gesture has become synonymous with love and romance, and authors, artists and songwriters have turned time and time again to this subject.

Part 1

Work in pairs and **select** one of the images below.

Annotate the image and **discuss** how the artist has presented the kiss in their work.

Now, join with the others and **compare and contrast** the different interpretations of the same subject.



■ Gustav Klimt, René Magritte and Auguste Rodin.

Part 2

Read the poem by nineteenth-century American poet Sara Teasdale and use the FLIRT technique to help you annotate the poem. If you get stuck, see Chapter 6, *Language and Literature for the IB MYP 2: by Concept*, to refresh your memory.

Interpret the message the writer is conveying in the poem. **Analyse** some of the language features and stylistic choices the writer has used.



■ Sara Teasdale.

The Kiss

Before you kissed me only winds of heaven
Had kissed me, and the tenderness of rain—
Now you have come, how can I care for kisses
Like theirs again?

I sought the sea, she sent her winds to meet me,
They surged about me singing of the south—
I turned my head away to keep still holy
Your kiss upon my mouth.

And swift sweet rains of shining April weather
Found not my lips where living kisses are;
I bowed my head lest they put out my glory
As rain puts out a star.

I am my love's and he is mine forever,
Sealed with a seal and safe forevermore—
Think you that I could let a beggar enter
Where a king stood before?

Sara Teasdale

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

EXTENSION

It's in *his* kiss



- Seeing double? Snow White and Aurora (Sleeping Beauty) are both brought back to consciousness by their 'true love's kiss'.



- Films like *Maleficent* and *Frozen* challenge ideas about traditional gender roles.

In pairs, **discuss** what role kisses serve in any fairytales you are familiar with. Can you **identify** any patterns?

Use the Internet to find out about the origins of some of these stories and **interpret** what kisses in fairytales reveal about gender roles. How does this make you feel? **Discuss** with a partner.

If you can, watch either *Frozen* or *Maleficent* and comment on how these films challenge traditional ideas about gender in fairytales.

ACTIVITY: Does literature give us unrealistic expectations about love?

■ ATL

- Critical-thinking skills: Gather and organize relevant information to formulate an argument
- Communication skills: Write for different purposes; organize and depict information logically



Visit the link below to read the article.

www.telegraph.co.uk/culture/film/3776923/Romantic-comedies-make-us-unrealistic-about-relationships-claim-scientists.html

Summarize the content of the article and discuss it in groups. How far do you agree with the following statement?

Love stories in films and books breed unhealthy expectations about love and relationships.

Create a mind map of ideas you can use to support your argument. Can you think of ideas which support the other side of the argument? It's worth jotting these down too. You may want to use the information to carry out some research.

Choose one of the following options:

- Have a class debate.
- Write an essay or a speech persuading others to take on your point of view.
- Select a romantic film aimed at teenagers. Can you apply the arguments you have come up with to your chosen film? **Create** a presentation for your class outlining how.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Organizing, Criterion C: Producing text and Criterion D: Using language.

ACTIVITY: Can money buy love?

■ ATL

- Communication skills: Read critically and for comprehension; make inferences and draw conclusions



- Dorothy Parker with her second husband, Alan Campbell. Campbell was an actor and screenwriter, and the pair worked on more than 15 films together.



- What would you rather receive as a love token, one perfect rose or a limousine?

Visit the link below and listen to the 1964 hit *Can't Buy Me Love* by The Beatles.

www.youtube.com/watch?v=uxha1IUuSPI

Identify the message of the song. How far do you agree with it? Discuss in groups and share with the class.

Now read the following poem by Dorothy Parker (you may remember her from Chapter 2 of *Language and Literature for the MYP 2*). Copy and annotate it in detail.

Identify and analyse language and stylistic choices used by the writer to convey ideas about the theme of love.

Based on your reading of the poem, what can you infer about the author's attitude towards love? How does it differ from the attitudes conveyed in the song you listened to earlier? **Use** a comparative PEA paragraph to organize your response.

One Perfect Rose

A single flow'r he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet -
One perfect rose.

I knew the language of the floweret;
'My fragile leaves,' it said, 'his heart enclose.'
Love long has taken for his amulet
One perfect rose.

Why is it no one ever sent me yet
One perfect limousine, do you suppose?
Ah no, it's always just my luck to get
One perfect rose.

Dorothy Parker

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing and Criterion B: Organizing.

ACTIVITY: *I wanna be yours*

■ ATL

- Communication skills: Make inferences and draw conclusions; read critically and for comprehension



Read the poem opposite by performance poet John Cooper Clarke. Complete the tasks:

- 1 How does the poem differ from others that we have looked at in this chapter?
- 2 Identify the dominant sentence mood in the poem. What does this reveal about power?
- 3 Consider the imagery in the poem and interpret the message the writer wishes to convey.
- 4 How does Cooper Clarke's poem challenge traditional notions of love?

I wanna be yours

Let me be your vacuum cleaner
breathing in your dust
let me be your Ford Cortina
I will never rust
if you like your coffee hot
let me be your coffee pot
you call the shots
I wanna be yours

Let me be your raincoat
for those frequent rainy days
let me be your dreamboat
when you wanna sail away
let me be your teddy bear
take me with you anywhere
I don't care
I wanna be yours

Let me be your electric meter
I will not run out
let me be the electric heater
you get cold without
let me be your setting lotion
hold your hair with deep devotion
deep as the deep Atlantic ocean
that's how deep is my emotion
deep deep deep deep deep deep
I don't wanna be hers
I wanna be yours

John Cooper Clarke

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.



Spoken language elements: Elision

John Cooper Clarke uses elements of spoken language in his poem. This makes it more accessible, engaging and lends the poem a more personal, and at times informal, tone.

When we speak we sometimes omit sounds or syllables from words or phrases which can give the impression of 'merging'. This is known as **elision**. For example, in the poem, Cooper Clarke frequently repeats the **colloquialism** 'wanna', which in standard English would be 'want to'. Which sounds have been omitted in this case?

! Take action

- ! **Read more poetry:** Did you enjoy some of the poems you read in this chapter? Find out more about the writers and explore other examples of their writing. It doesn't just have to be love poetry, but poems on any theme!
- ! **Celebrate Valentine's Day with some love poetry:** Valentine's Day is celebrated on 14 February each year. You can find out more about it by visiting: www.history.com/topics/valentines-day. Use the day as an opportunity to read some love poetry! Ask a teacher to help you create a display.

SOME SUMMATIVE PROBLEMS TO TRY

Use these tasks to apply and extend your learning in this chapter. These tasks are designed so that you can evaluate your learning using the Language and Literature criteria.

Task: Valentine

Read the poem and complete the tasks that follow.

You have 60 minutes to complete this task. Spend 5 minutes reading and annotating the poem using the FLIRT technique.

- 1 What is being described in the poem? **Outline** how the form of the poem echoes the form of this object.
- 2 What is the significance of this object? **Interpret** what it represents.
- 3 **Identify** two examples of alliteration in the poem. What do you think Duffy is implying about 'love and romance'?
- 4 Who do you think the poem is addressed to? **Identify** language features Duffy uses to engage this person and **comment** on their effect.
- 5 **Analyse** the message Duffy is trying to convey about love. Make reference to language and imagery used in the poem to **justify** your ideas.
- 6 'Valentine *challenges traditional ideas about love and romance*.' With this statement in mind, **compare and contrast** Duffy's poem with **ONE** other poem you have explored in this chapter. Organize your response using two PEA paragraphs.

Valentine

Not a red rose or a satin heart.

I give you an onion.

It is a moon wrapped in brown paper.

It promises light

like the careful undressing of love.

Here.

It will blind you with tears
like a lover.

It will make your reflection
a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.

Its fierce kiss will stay on your lips,
possessive and faithful
as we are,
for as long as we are.

Take it.

Its platinum loops shrink to a wedding ring,
if you like.

Lethal.

Its scent will cling to your fingers,
cling to your knife.

Carol Ann Duffy

Reflection

In this chapter we have explored the **theme** of love through a close study of a varied selection of poems from around the world. We have developed a better understanding of the conventions of love poetry and understood how writers use language and **style** as a means of **self-expression** and as a way through which they can make **connections** with others. In addition to this we have explored how our ideas about love and **relationships** can be shaped by literature and film and the harmful impact this can potentially have.

Use this table to reflect on your own learning in this chapter					
Questions we asked	Answers we found	Any further questions now?			
Factual: What is love? What are the conventions of love poetry?					
Conceptual: Why do we love? Where do we get our ideas about love? Can literature and film shape our ideas about love? What do we experience when we fall in love? Can love transcend cultural boundaries?					
Debatable: Is love really blind? Is there such a thing as true love? Does literature give us unrealistic expectations about love?					
Approaches to learning you used in this chapter:	Description – what new skills did you learn?	How well did you master the skills?			
		Novice	Learner	Practitioner	Expert
Thinking skills					
Communication skills					
Research skills					
Collaborative skills					
Learner profile attribute(s)	Reflect on the importance of caring for your learning in this chapter.				
Caring					